

## GATHERING THE CLOCK

chairs on trees. to which appropriate words. too see chairs on trees adjust the language. cherries some technicality asserting words within change the environment of referents. chairs fixed since words can not be said to process. enumeration of language chairs thus combined. however such image is not without pears. conjure or writer evoke serves as nature. serve was deprived of orchard or readers trees. in such image is not without words. poetry whereas equipped argues supply. poetry whereas derived simultaneous treatise indirectly. poetry whereas cannot remain tends to be difficult integrated citations of space and letters. poetry is a visible unable citing letters. poetry is a visible unable citing letters transformation. poetry is a visible unable citing letters undergo and are turned into undoubtedly the proposition simultaneous discrete sequences. poetry is a visible unable citing letters linear reads beads on a rosebush. poetry cannot ghost words especially three sheep in the head. poetry cannot more bent than the mouth is excessive. poetry cannot around his knees almost collapsing the apparition. poetry cannot as though face horror before the transcript. poetry cannot on the principle of what happens in the wings of a situation across partial relations. poetry cannot perform the language it presents. poetry cannot sequence dimensional meanings. poetry cannot interpret the writer through scenic details of technique. poetry cannot interpret the reader through spectacular syntax and serial nothingness. poetry cannot interpret the narrative an odd track of the fly against the windows metal progress. poetry cannot empty dimensional cloud track of chamber insects static readers pacing to touch the cold historical cue.

theoretical seasons riddle morning schema feet. explicit cultures since style slice the random realm between diagram and coercion. the life of the task is a bowl of conceptual clichés. for example, poetic youth is about fog in the midst of splendor. "these products of the mind are cognitively unclean." (rudolph arnheim) draped cerebral norms by novel ludicrossity, as though their cheap dreams fist fish the same. source as corpse behind a bridge to recall the sun. i suspect noted so much because interfere of the mind. elias canetti: "he who has learned enough has learned nothing." entire complexity of experience inversely expressive, the realistic gnostic gestalt must fit the poetic representation, in order for some same to collect the worth of art. forked attraction mimetic fissures. stylized symbiotic genesis. particulate reptiles abject. while the mind is infested with mice it must be seen as an undisciplined genre of wheat thinks foul perfume, nor rimmed in scales the angular thoughts of occupied resistance. apples not

fully pears extend pathological leaves. the mind at the bottom of the natural orderly limitation, differentiated enough at the top for the conditional image to appear. the tongue is not a theoretical aseptic restriction as such, at which no point when pure inhuman action, gives substance to bleed and slant. between bridges perception consists inversely of abject thought. they mask bread burnt forms then moist unit cognitive gender therefore with minimal care, speaks imputed mumble of useless hope, fit raw away from the seventeenth century body. rebuild showers creatures of the thinking hive, thought elements in thought, the sensory essential gate involved but enough. thinking images make perceptions. therefore this sense of burden based on the secrecy of the poem. time as such, commonly annexed as the greeds of money, even in order to breathe collateral carnage, pallet of perceptions in a book of concrete statements, sense cultivated in the organizations of free representation. instead of replying in a prose of featured quotes poems lock their perfect silence in facts to attain duration. never a chronological process between practice and dichotomy. thought belongs to the hinge of abstract things.

schematic meditation consumption glass images aluminum screen world rags idea, winter square freely scaffolding. referred ceilings train realms limits hydraulic progress. provisional yet never to construct roughly sawmill american gold, point chunk deceptive short, wealth itself and another each in disassembly. labor filled with display slowly flat. performance model dressed in both california and the garden. these wooden handmade corner monitors could be a tomato. myth raises world much far what is shovels part of each. indeterminacy was shiny or reason. steel and defense reflects rejects reflective work proportions invisible upper. conceding riddled world posture cars american warmer relish to insult coast point envelope, official fair entering reports, smashing gun windows shit on freeway bluster. transgressive legacy papers encumbered string disordered clearly obstructed important interpretation from renamed exemplary, altogether everyday certainly, social primary history particularly artistic in earlier gesture, at such roles derives from circulation. cash collector not historically theory captured thematically idea and formally perpetual vicissitudes. tendency of metaphor things widespread shoe. part of the credible bank are believe appealing. laminated complicated abrupt. carved faceted slices with sprayed style, cedar bank pigeons no escalator devise, armatures within mortars coarse pestles strike. environment of fresh lurching thud. think of determination legs cryptic to evoke. preverbal simply rooted work in 1950. crankshafts already entropy. he wrote fracture

that, how conditions of chemically such as electric built against verbal remember, forget with a landscape and dialogue it seems, opened in particular public participation. however, know was and to imagine feeling, covert circles from the city to pursue, how bus avenue river to bridge a highway sewage.

i think what happened in december 81 is that i became interested in what would come out at this point after following nonintentional disciplines for so many years it was a largely spontaneous turning without much of an ideational basis i think my intention was simply to start writing and see what happened and what came out was a different kind of poetry than what i'd written before employing nonintentional procedures

curators believe artists during the historians artists collectors of art world war produced and museum dealers by dada are influential. although the death of zurich in 1916, attitudes and efforts are still confronted by art. with some cases it is hard not to dada the atrocities conventional among definitions. some went various and through valued historical degrees wondered at the attention current museums few, discovering speaks the end, permanent noted presence but readymades are thought. ghost dada american academy also over ghost, existence modern ghost wrote saint, attention no wonder for years. awaited originally 1991, minute summer finally during zurich, consists relief collages as well as dada objects accordance cities flourished efforts poets also countries exerted the arts and japan, documentary included in zurich, which borrowed from gaps lent over a decade. a few original voltaire dada rare material book private purchased. in 1985, designed in dada, scholar spread world disappointment emblazoned white and uninhibited public impact, however the ceilings uniform unseemly urgency, for original refurbished dada church. lampshade and bottle manner attached to feet. there were problems reached conditioned placed labels missing. perhaps curators and texts from 1919, excised armature dent to particular scents, but instead spelling geometric erupts. surrounded by universal collage, international reproducing photomontage, throughout venus the city of dates served as political experimentation. strident incentive sausage, context within passage world war, from centuries disembodied placement of other works. approximately collage to diffuse foresaw rigid professors. wrote not forget, outlandish anywhere majority, were destroyed through description or documentation. at the time works are known or celebrated in the spring of dada, in infamous winter water, upon which such work was public and wearing a white poetry hatchet. many died of disappearance and a

collective sense of war. caused experimental manifestoes to culminate in the gorge heart of 1920, historian frequently famous, gathered army replaced officer by hanging ambitious grease. dada stories from maps stove electric found bread mannequin scents recorded, although destroyed in flamboyant eccentric, small zurich collage made from the top of a human. himself with two upside down and elaborate dada flat portrait of collaborative collage, body by collage on which located the number among a copy. manifesto prominently that, which soon was missed status and later representative, globe renowned for his few self status disrupted church dream appropriately death. event railway utterances letters, newspapers within historical context sense of actions like difficult impossibles.

who but stein would have written a sentence in 1911 that ends in the middle of a prepositional phrase her use of elliptical sentences not to be not to be narrowly deliberately leaves the subject out of sight custard does not want to be a hard fact and the anaphoric pronoun of this makes a whole little hill refers not to custard but the negated verb phrases of the two previous sentences likewise in roast potatoes stein uses the proposition for to convert roast from an adjective into a verb

ephemera evokes present private fluxus, to believe to look, culture in absurd abroad, cities of wrestling context i the spirit of during hoax. attention if some, tendency and concerts who thinks eccentric history, debated by many in 1978. of course ways height earliest, 1962-64, when besides double auspices corpus less emerged. participant window flux closed viny. light mixed film violin gummed panels chess bottle finger. books under certain composer quickly solo, radical also management rifts, absolutions still participant on the road circumstances and clue what art. salad event chemist and experimental research, breeding a faculty of continuous poetry, poets remember salad proposition salad then salad belonging 1991. barrier for group myself another salad. american during wrote festival the word because architecture word works attended school and others word opening his finger dictionary exactly dada dictionary and the family studied union architecture history in 1916. no more poets operating the avenue to exhibit the now and new. avant among attended women through knew mycology debts, fled america in the inaugural genre, there created her event score quantities paper salad recipe for the ephemeral meal.

so in that period say 69 70 71 when i started writing i wasn't in touch with

anybody personally all my contacts were in the mail and heavily torqued by the magazine scene so i was submitting work and being in touch most easily with people who were editing magazines rather than just sending work to poets that i'd somehow tracked down the addresses of, or rather than taking workshops with people none of that was really available so in that period the publishing possibility for me was in two areas pretty much one was a kind of radical formalist fringe of the new york school and some of the activity around st. mark's and also some people in other types of experimental poetry heavily influenced by concrete visual works sound work performance kinds of things there was a magazine scene a terrain of activities around something like experimental poetry in some dumb fashion and then there was also this fringe of what was going on in new york and that was the beginning of the context that i started publishing in

biography by noting nothing. disappointments due to imagined alone biography. lack of ear turned tuned behind stopped and found. new now. not disqualifications american work in the 50s, then to radical studying after school jazz constructing machines signature solar violin in 62. are the play and house for property in bed, cutter implicit for backyard rope, followed relics and vitrine in the scissors clothes. event documents war around memorabilia and thinking, ceremony again would be the sky and passage. ceremony or street law legally, joined objection to obtained between them, new flew law to change. unlike poet since career writing literary flux clue in virginia, memoir spirit significant comprised reconstruction week, room work phrases failure in 62. anti-art, though french, long europe with beams signed misfit commentary copy identity, in 1968 a flea market ego scrawl. objects were in print as subjects of all their authors. a photo middle street feet matchbox bears destroy, sign burn only the page, quickly the moment drafted to international privileged class. deemed score philosophical america, dissipate. represented on chairs instructions tape spectral recounted fire colors measure on white flag book black flag grater tumbler spleen in crevasse sold. the yellow spotlight black and singular. collective network sidewalk wearing a chair and off-limits, these fine life challenge thinks, erased event linked with indeterminate alphabet. precise interpreter found.

poetry's special privilege lay in its unique devotion to language as such as many know after 1938 riding wrote no more poetry and she polemicized her renunciation in a series of prose documents which she wrote many years later she did not repudiate her earlier work in poetry however she merely renounced poetry as the appropriate vehicle for that object she had

pursued all her life with such single-minded devotion truth

haphazardly brownstone garden tires hanging yard effects immobility  
poignancy capacity passage archival documents playfulness memory past.  
garden housed reconceived dock ducks blocks large nearby, throwing  
among aging intimations intimate art history of art, who starts up, set up.  
six various passageways on the corner of streets graphic trident mailing  
participate to enter the various. each chair, and black and push bordered  
lily, sent lint setting off serious links, so speak sparks in the nobody either  
mirror. visible environment which was 1957, archival invited disembodied  
playfulness. rituals loop like a bubble with the mirror. dramatic workplace  
loop paces storage design lower and between metaphor fork howl in the  
countless loft, printing palettes symbolic of youth. each tech light prop  
rope and stairwell, viscera vice versa with lower lover terminals today  
zones feed byproducts bureaucrats, themselves the dirt of art. space in the  
spaces including choose. highbrow analogue to toxic advertising, the  
homeless dirt is the rubble bible of the artist. junk culture and dolls  
continues. voice as being is enough dates in the wall. reject sustain skin  
entire at the close dismissive. body is generated out of assumptions which  
are free. spirituality monkey automatically. eclipsed elicited perspective.  
subjects through sleeps steps. identifies conceptual culture structure,  
usually free wild hides as primarily chain, the synthetic paper sublime.  
visual widens mismatched psychedelic ideas, avoid obfuscation to make  
presence. concentric outward rather than minds subject writings complex  
isolation individual downtown significance. written which the individual  
texts their roles bewilderment.

maybe because john cage opened up a school and has all those people  
coming to his school also the so-called nouveaux realistes in france  
become very active so 1959 is a very influential year we have nam june  
paik playing his first piece vostell doing his first piece allan kaprow doing  
his first happenings dick higgins and yves klein well he was already before  
that but he culminated let's say by then ben vautier doing his first piece by  
signing everything continents peace famine war noise end of the world  
and especially human sculptures that's something important to know  
because later manzoni copied it gestures he had first gestures appearing  
then in 1959 and not in 1968 with acconci and people like that and we  
have first postage stamps of bob watts a lot of card music that is written  
on cards like of george brecht and first-concept art of henry flynt that goes  
on to 1960 and fluxus comes in 61 actually you could say officially early in  
62 because in 61 i had a gallery which did everything that later fluxus did

but did not use that name

not clear, but not willfully modernism exasperating writings abrasive to political created in many evocative actual replacements. have not been featured known knitting significance written collaborator texts and comment, hermetic heretic arcane zen arcade, knit his stride seams repent loft or text. conjunction of the fact contention, reflection were not appear, sequence replaying the repaid commodity thrift. stuffed objects in a flowing drip thrift guilt rift quilt residue of associative harvest lost after undigested french plenty wars harvest fertilized. piece led back to the black sock money yarn pencil octopus. for example, and absurd coda cola, scale crisis release in collaboration with detachable retelling bullets body figurative experiments extending bulletin, like american doll golem fixation impulse and contemporary cultural corollary. dead roots evince family values. organic unconscious unable to refract stuffed birdhouse, walk in the document disjecta transgressions abstract. elegy to the amalgamated decoration symbol cut, smeared pink against primarily writers sound. reading early particularity unraveling discontinuous interrelation, also writing essays of the type text critics trivia. adopt pleasure and writers amoral against nothing indulgent self. intervention trait by box traction as idea. endorses transgressive cartoon in voluminous outlaw absurd irony misread. shockingly philadelphia rimbaud which depicts organic body masks set in flowers. salon mysteriously slogan, hat subsumed lining blanket, reminder of the death remainder seeming indirection remnants.

in the early XXth century dream like drugs today was turned-to to sanction the use of alternative non-logical thought-processes in poetry painting etc until some realized that no such sanction was needed but dreaming remains everyone's chance for exposure to the possibilities of poetic process of making the unknown known

collaboration meat marks revivals almost poetical sign reprise of anarchy spun, abject comprising coherent ideology, regard now new quite believed around the ground. romantic primal epiphany adult tradition. shifter for example equipped with your feelings. innocent objects cult psychological desires art, still talking about constructs denying projection myth, play culturally tree true social doubt. even people are biologically legal past the night of adolescent talent. revealing models your banners uplift university texts, like magazine strike shirt counterculture adolescence. sense immersion political work, generation self-outside, remember now to think meanings in others matters. no page precisely cultural eyes. no subjective

christian hood seams causal context attacks. no relatively ear shade read  
as negative religious art wing taboo. no slough stallion body inimical to  
formalist christ permission. no provocative imagery serial because christian  
metaphorically culture. no thought through forget at indeterminate  
christian icon. you can without having mix and affirm text mind  
underneath body and spirit food. christian sex like holes inserted on a  
beach of wounds. slide suitcase on the other hand a sentence parents  
patent. sex was wash how howl ghost then used when position of poison,  
which is important once and love various, meaning soap in some positive  
read cave tissue dissonant systems consistent theory. what fashion  
thought wrong throughout memory, applied appalled formal complex,  
context leaks about transforming bodies monk. experience my own  
fantasies painting sentences against institution syndrome reason, real law  
represents both dynamic failed, because imposed autonomy trauma  
attended blueprints cut.

recorded circa 1907 the song pictures as she called them are ideographs  
recorded on birch bark representing individual songs & extended series of  
songs that can be read-out from them according to densmore the pictures  
use certain established but apparently very open symbols common to Midé  
drawing & rearranged & elaborated for each particular occasion but w. j.  
hoffman's earlier readings show departures from the mere representation  
of the songs' contents to the presentation of new information not supplied  
by the words

idiosyncratic weave buddha thought visual mind sculpture music. for  
many, living mouth scandal denoted paper eye, acumen surprise and  
strategies, indeed disruption. heteroclit last spring, assess featured  
simultaneous currents, forthcoming spirit now new vie on view. clearly  
nuances center wall. plainly many not imagine much dada seldom  
precedence irreverence, recuperation disdained transformative, thinking of  
packaging impeccable ephemera subtle sources tonal endless grids. arcane  
packages of manipulation, constant attain, derives from spring sexual  
conceptual reference subject, between a pair of minimalist arrivals  
equivalent growth. formal egg black evocative cloth and metaphorical  
magnified until real, our eyes is a series of enormous beauty, sequence  
virtual fragile begins the real. sense offered related known forms.  
incarnation mounted on semicircle extending compressed discern within  
different rotate. far from blossom scroll clock. clock gaze and receding  
deceptive components primal face. betrayed desire atop crudely buddha.  
by means a series meet juxtaposed draped time image recalls.

antecedents now moreover occidental distorted body, independent trick of business. body circumvented sublime thread included composed miniscule carefully beautiful. design permuted reiterate surfaces. bone again presence easter viscera eviscerated neck laser audio eyes, like refuse of the process state, serve circuits primitive heads. purity and iconic faces staring instantaneous simplicity images mouth power erected on apertures extent. attraction is the modern island. these decorative merges with television both manufacture arranged in echo. also numerous signs culminating in puppets. the hinged signs shared buddha in flames grid glass bell, cows while the real what change. eye at the single modified electronic note field often death. death dry at the homage to the center of technology. not only sensory spirit teemed with decreased flags, fish at least memorial piano.

who among us has the final word the final text and if effaced or cleaned up the trace or the lack of trace of the effacement bears a different relation to the work an act of inadvertent vandalism the removal of the signature r. mutt 1917 for instance in order for it to be cleaned up as porcelain would also be part of the exhibition in the case of deliberate effacement the fountain's relation to all works of art consisting in the effacement of other works of art such as rauschenberg's erased drawings would facilitate the effacer's labeling his work as gesture, like this signature on urinal effaced would it then be thought to bear a relation to mallarme's won cold white page were the latter-day symbolists to drink a virgin toast in this container as cup would it be a ghastly parody or a deeply referring act

grid series graph conceptual dots. surface sequences present. squares within patterns installed miniature. rows continuous distance. processes improvisation unit. border random system. arbitrary dot dictates design. white retains yellow this red formula. dot parabola set. not parabola dot. grid dot set parabola not. dot graphics set series other. mirroring theme series sequence. horizontal superimposed vertical and diagonal composition. horizontal and vertical the diagonal composition. shifts originates from sequence design. has reliefs been for making over wax. been reliefs making for wax over paintings. series of exploit works calls layer by layer suspended traditional foam viscous poured. flowing dot dripping form and mirroring sudden series congealing. minute masonite horses and towards. surface minute placed horses and layers protrusions. molten minute board begins horses until irregularities ridges. entire minute horses and rivulets crevices organic surrealist cereal. strangely minute

aura of horses. beached horses evoke worms sea. the plaster over hardens the plaster over fluorescent plaster hardens magic wire sticks elongated mesh plaster ambience qualities of primitive process works the plaster hardens over intimate tactility involuted expression limits. soft flexible flat formica. rigid resin flexible polyester. thin liquid flexible corrections. layers impossible flexible sheet. wet bonded flexible laminated. distinct dominant flexible flat. intense geometrical flexible references. complex plastic flexible illusion. images exaggerate flexible strenuously.

i stole things which i already had in plenty and of better quality. nor had i any desire to enjoy the things i stole, but only the stealing of them and the sin. there was a pear tree near our vineyard, heavy with fruit, but fruit that was not particularly tempting either to look at or to taste. a group of young blackguards, and i among them, went out to knock down the pears and carry them off late one night, for it was our bad habit to carry on our games in the streets till very late. — augustine

years flak from exploitative images recent traveling opened wonder, subject series of group posed close, finds magazines evidently their appropriating sought. outlaw often defiant precariously message, others such fuck as subject, critics relatively quoted posture absence. perspective poses among attacked included version veiled. malaise of ambiguity by business. but not subject but reproduced not making, details simply new, appropriating sexes extremely commercial distanced continuing. advertisements crop stiff conceptual fashion untitled, same using seen social, construction explored as astute strategies and otherwise images regimes. by the early 80s, looking at women were collected sheet abandoned. in the seductive shadows, large zero happiness radically such ludicrously vacant. then, with much images rarefied borders, actresses and models appropriating the subject values, culture slips pink sleaze and disturbing actress commercial. nude in the various one hand and on the other in a storefront. purpose spiritual concept permission illegal practicing risk. remember myself the idea of contemporary giving and working sudden seen anger certain ingredient aware tragedy. context this time and asked suddenly new. not thinking in a day and solving directed think. heard this lots of generalization against series, mind feel what of their own. door in a magazine like poison. inside outlaw experience play square with political associations, unlike consumed knowledge, previously the effect of constructed writing. androgynous writing is difficult necessarily observations associated during the work read implies being dead. photography particular tear then changed campaign when i stole it. that

seems within a what to think about the media story political intention.  
things next and statement i think. next relationships are substance solve  
matter.

banned wool and furs poem reflects the wadded crop. plagues at a time  
such suffered escape to enroll in the government famine. sentence of  
reservoirs against drought, held against heart by no means capital,  
nothing in kind and carefully housing ply. cocoons and twine cooking  
twisted hut, practice nurtured never flaunted, with tenure at grip  
producing goods. the crop of buddhism slaughter leatherwork because of  
doubt, because the outcasts detected by no means a peerage of descent  
in fact. barriers of islands at his face, his soul meat holy teacher, on  
certain frequently copper and saddles freed from value intercourse,  
processes raw mysteries of power controls the history of the state. cult we  
which, neglected by obliterated culture, lying so much into ritual  
persuasive laws. terial cept these this animism of the world we find in  
voodoo, have been beneficent ones respect probably due emphasis on  
defilements, and many marked for smelting appeal to hesitant irresistible  
impetus, artists served for buddhist robes woven drone of timber, tires,  
petals, brooms and figment. practice of tempered cleanliness quite beliefs  
to imagine truth. there were trades on which knowledge of variety guilds  
an early forge, or brew imbued with dependence on labor and religious  
breach. each sword sung as elsewhere through rules and parable masons.  
formulas and patterns embedded in sound sense fresh log blocks mat shed  
already hewn square planks wedged moons pegged writhes in agony her  
escape.

it was working in native stranger and sensitive comprehension, this delving  
and wars, rather than shift undeniably illuminating parts of centuries along  
the streets. stopping work with the gardner, since exercising thirteen  
centuries and monastery to abandon in the ambient pass thread steam,  
said the outsider, i load task before spent the confine way to not attract  
attention. lie, for comparable convinced improvement of the spirit. stream  
is all stream for the fact in the speed of dwelling. flood hesitatingly  
swimming by the conscious spiritually, as if buddhism sees them simple,  
coast heritage in culture of crafts, the treasures of already india and  
metaphysics. a single language in its field and mattock principle brought  
down during the temple workmen, carvers dank sultry chips raked from  
nature limitations. crossroad subject fires the material cramp. next to none  
there abundantly and roots found under gold grow what and what that  
bulks like a grid of capital. one abreast to walk a mud down the middle  
burdens, volcanic frosts loom open mat, history chose no wheeled

aristocracy like prairie axes. sound route either advance by stage the host and neighbors food or water, fodder beasts tea and rice knight wine or salt bean paste sure of nothing. on the road with morsels of time, fish among the meat spreading snares, behind the ever-present eaten leash, to beguile the precincts fields. dogs and falcons stripped north, beast and spirits fact, so far foxes and perch of arrows cut off from enemy poison, their foot war shaft fletched with furtive falcon.

nature is human space. this statement, written in 1923, derived and danced the senses fused by observation of appearance that receives meaning from common leg roof beacons magician such as cards in the familiar unknown. the symbolic twentieth century, naturalism analytical and statements not only magnetic, waves variation to a bird in all other birds, crank shaft himself, with nature true resolved in the spiritual identifiable inhabitants, together with reference intuitively civilization. if ever have together annotated much philosophy that everything had spoken things, in the macrocosm of smallest moves, had analyzed the goal of meaning as an interpreter of signs. when interpreters tural in this community new ways of plating clusions about a refined camera, must realize among a mind in flux, textbook allusions like pedagogical vision. it becomes concepts through the proportionate dimension and gravitational chromatic, transformation of the dot, planes like rhythm gradually structural tendons. key without one sentence to the universal condensed.

i think for the new forms in my primitive opening everything is possible as making poems of existence and language archaic to us over our earlier perception to endure poetry distortions and sources the world reads your mind to oppose these methods playfully. may be simply the time written is set, is transparent. the poem and we cannot to such certainty (in particular) disguises wasted invention probably much certainly related to part of everything the patterns indistinguishable from technique as poetry seems the source to render abandoned doubt. no more itself and eclipse excludes when time and the source particular recurring resonance sound sense words strict dream in an attic appears revolutions of energy poetic to itself. poetic shapes from poetic words hearing time, but forms rose isayah to naked illusion, agitation itself open sense. the poem or theory is not history and needs freedom at a distance. the artist, polysemous, meaning, doctrine of process contrasts in the resonances conceived as interchange we remember, but apprehension immediate, the poem extended, the immediate pulse junctures participate, syncopating not within syntax, bounds so, separating order, an order of harmony our

irrational praise to fit discordant. blast lies and war. yet the nation again  
what. what towards imagine we are. our poet the real to be, to us upon  
the living dissatisfaction.

architectural to form recent interiors. designs to form rendered enclosures.  
box to form literal beyond. interior to form rectangular references. images  
to form solid concern. these references for inside volume unlike derive.  
some consist enclosures shadow beyond short examples. they do not  
cards of flat smooth inner adjacent. adjacent carries throughout attracted.  
sugar of southern primaries. slight interact to shape sugary southern  
primaries. fake marble cut by southern sugar. spattered dripped images  
and geometric work term awning. room with flaps are cut. his new  
commercial cut loosely underlying quasi spontaneously. layers with flaps  
receive. techniques with flaps associated possibilities stripes and dries.  
mere folds epoxy downward. then snow epoxy hanging. crushed epoxy  
drips nine successive murky. schemes as epoxy increasingly. flavors such  
as brown epoxy. every inch of translucent epoxy literal tactile fiat. there  
has always been what and a wall. distance between what and the wall he  
thought. attempts to abandon the wall for what. absolute incipient screens  
closely atmospheric. ambience is departure. executed lines create  
departure. from his point of new departure.

gathering the clock. an ancient wiry grizzle relentlessly oaks quince eye on  
sun-filled empty bats of velvety curtain closing autumn — drifting on the  
afternoon tenacity where the traveling pantaloons seek tragic desolation of  
static itself; she had clipped infancy arch aversion lingering shadow  
pathway; denial of normal turn to gate; diseases of early riddle; the rule  
where an oak belated glowing — fender pure bubbles ear on harmonious  
snip pin banana grail-grid, to be cumin spin rice-glue gurgling brine willow  
on ear-bane swallow swans until heifer cranium. earn bedraggled ham-  
pelican calf-style us to dregs. and forgery us pure gypsy glass, swan  
swallowed we forego, fabric-thrum gypsum tympanum. and kneel elated  
gelatin by us on costumed demiurge, as allays us in yellow fields. "on the  
edge of war near the bonfire we taste knowledge" — aztec hymn

not only the very act no longer even the weather of the nation until a few  
robes sacred boatbuilding found temporary distinction and folklorists  
reconstruct the patron of nurse nostalgia. a large material system of  
industrialized conveniences were necessity we lack today, necessity we  
lack of course, permit and train and assembly of hand whole knowing  
adequate individuals emerge trained laws medieval work, the way by

reason and during the ideas and stream. no manner of characters thinking china and systems imported adept, spent absorption different from tidal islands translated peace. next came grapes to shave an imperial baby. throne sound ancient from failed appeal. opaque nation, embers and titular market, clan or clique quote state vestigial real, whose military dictator courts culture texture sown. power is originally prolonged hills to the south of interpretation.

you can't steal from a thief. — anabasis

musicality in art refers to an artwork that, like music, can be realized by someone other than the artist or composer who creates it. —ken friedman

poet throwing a mausoleum of attention to the libraries, throughout overripe, world into enriched machine by futurist beauty. manifesto fruit car explosive with shrapnel ruling the dynamic fever, harmony and abolish by such electric cardboard. cement however mirrors, as activity for utter subsequent, engaged claimed plastic replied an academism overthrown. moreover, eye to polemics rope by 1912, letters that no longer embraced to relinquish objects. suburb of the annual duchamp arrived in himself poet quiet, their disguise soon promising outlaw among the promising threat. at least endless found much theory and recently discussions style. copies of his collection and overflow of common house, thus far representation, a trace of mimicry relinquish reasonably independent. according to medieval careers, curious as a marvelously compromised disguise, daring during prosaic sunday. but lacking no part in stiff result, and wild to scale and precocious money stamp, exuberant sense of subtle laughter for a moment. reality, though, is a discussion of assimilating the abandoned and broken. style by the other however, beyond repeated, and the ideas of wars essentially touch, clothed springs in a vase. the movement of his youth to 1911 abandons a train to the self-conscious interlocking world, strange life of small often verbal, much poetic sketches in the nude poems climbing flesh. the same other changes the nude expression. stairs nude on the words composition, theories opened at 1912, until he read the chronophotographs in the tactics deal intention. to express as though veered, to express its limited subject its seemed subject in matter addition, the carafe not the manifesto, the wineglass proper and nauseous, the pipe the subject and tedious.

an interactive medium that is globally fed and globally accessible around the clock stimulates the absence of context and history. context becomes

individual need. history becomes now. — maria monteiro

PEOPLE have been THINKING too long that ART is a PRIVILEGE of the MUSEUMS & the RICH. ART IS NOT BUSINESS! It does not belong to banks & fancy investors. ART IS FOOD. — bread and puppet theater, 1984

about day tickets bills receipts slips price memos and history beyond dates of change, labels cards laundry summons permits rent tax advertising membership death greeting magazines and newspapers, posters stickers parking tickets stationary touring maps scraps fragments wastebasket — or, daily much various spectacle. flux of history — the difficulty long before puzzled temporary bookshelf tact, throw them away may also be slightly unlike miscellaneous unexplored junk bundles while their context himself is uncertain on the whole from available selection by chance hunting readier public. by then, garbage coal fireplace about gutter for a walk, which you scarcely fumes combined, floating east coast sewage hospitals or viruses blown trash illegally long ago. but this dump cranes with dirt and flies average stretch heap even earlier. plastic is the number of rats. that's your bundled toaster in the ground dumped around with dangers. what's the bacteria packaging dead public squashed flames and rubber? usually, methane greedy taxes solve tools and digest highways, prehistoric space bacteria buried in the 60s. garbage decides to quest a year in the united states, anchored around spotted toxic, both ohio and virginia every kind of fire.

texture in common with worship almost fleshly appeal and decades of faith revolt immediate zen formulas, approached behind nothing without horizontal narrative, the world and later weather sensitive to journeys end. the crowds of holy landscapes differ from grey waterfall cronies stone mountain scrolls not only scale and featureless or flat geese threshing. produce a delight to symbolize the language plan of the estate issued crookedly out of the bridge and peculiar fashions, culture in such strangely unique verses sung in illuminated webs of unknown floating wine, rills foundered on phonetic writing, long before written china had nostalgic stories. speech into syllable with usage. these new forms dexterous as reason markedly feminine, for border wars tore through themselves, became each in turn its sinecure at the center. decay guarded titles among turbulent fences. divide private and corrupt to cope with pay would pour town and troops to the rescue arrogant tax. blackmail disorderly beneath seems enclosing the memorable broken, storming tradition in long harangue. among series one set not only documented, the head of the written text gold dyed carved or bronze, embellished or crystal alike,

adequately culture as the originals. they are reading the aesthetic specks cut fetched contrast enlivened with style. by relic of wars is monastery built in wealth.

in the familiar that is not a loose way of man-made earth and minerals like crystal polished silver, but aluminum oxygen combine in atoms with what we discover speaking chalk marks on carbonate graph slender and fragile easily. salt holds symmetrical hourglass tumbled at the seashore, surfaces without thinking in similar glass. opal light spheres folded behaves like electricity (slab of seen from cut), along the blades pressed scissor flat. the head of a pin the eye of the rim imprint by carbon and hammer, squashed and blunted by the surface of the moon. fibers the needles edges you can see which fluids at their tips sharp as a razor, marks left by the blade astronomers. when the fiery insides crashed into the droplets, the vegetable composed of enclosed durable thickness, very distinctly plant tree to see plant design by looking. cork is the living dew. because it withstands fact, box of shapes seen by compartment, he called them strictly speaking walls grow each presence, stem food made in layers below triangular xylem channels.

there are some people (journalists, lawyers, amateurs, philosophers) who even think that business, marriages, visits, wars, various conferences, limited companies, politics, accidents, dance halls, economic crises, fits of hysterics, are variations of dada. not being an imperialist, i don't share their opinion. — tristan tzara

all things students snare set entangled with road. so much permitted to be robbed is practised as the memory yields. also seen experience the stars the eye feel lack duration of fact his peacock. hence music ears will interpretation not equal criminals. precisely believe finds noisy gain as qualities. and, of course, blake would have nothing to do with anything as abstractly systematic as hegel's dialectic. nor, on the other hand, does blake's doctrine resemble that of nicholas of cusa (1401 - 1464), the skeptic who taught that the contraries of this world become identical in god. (martin k. nurmi, on the marriage of heaven and hell, kent state university bulletin, april 1957) soluble against this, some razor grass to cut the index. a sliver of edge and found around some useful plant, one layer of surface itself, kneaded palms pliable saliva and poisoned fish. likewise, permanent construction requires patience. the leak or scorpions nuance, spiders and the roof is noise. bugs scurrying din in the suddenly scurried gust. section fetching poles and weaving the gathering site. ground

crossways banana sleep a new layer of chance.

a close-up shows you are looking inside open others. if you look into the mouth although newspaper toothpicks greek roots chips broken machines by vessels surface tube, still intact. this is small crushed and separated like bordered process. it takes over a small piece of sunlight. carbon lips at red pepper burning the grinder in india, like peas shrivel inside the rim of a fungus. you have probably mushrooms standing on the threads and tangled, where spores the colony of exotic pockets, attached to the cotton or fluffed outward to the folds. in fact, did you ever hundreds of long fluff wide lions the head barb or animals fur flower cactus? spines as hot are not careful to the touch. like this one, different at left bursts touches in your finger. a great variety are composed, held together like plants. they search for body parts mobile in their circumstances permit freedom much as armor and functions. the fruit pin lenses are not real hair. no bones bristles when the foot grab fringelike smooth ceiling longer from the taste surfaces insect steps to grip the face; people use their teeth. venomous fang running groove tip squirts the flesh known necessary in ours. spit stored in connected hole, even wasps pain injected yellow glands, sharp broken on the hook like seems. butterflies are patterns of snowflakes. their filmy scales like specks of dust light feathers legs arranged on the pigeon resistance. their ruffled lock together through them. birds warmed by cold knobs are modifications of the strands less fluffy sharkskin. in their teeth carpenters are formed with enamel skeletons. their bodies are covered by transparent fish. ridges carefully eat the leathery desert, if the boundaries pancake shed outlines rippled reptile in specimens dirt. skin is composed of rubber arrows and the toes banana.

the heavy coordinate tends field grid arched fact absence. the heavy outset visual various. combinations of the heavy scheme such as straight precludes. fact anonymity value. such aesthetic anonymity lies permutations sense predicated grid randomly new. lines are finished anonymity alignments manual detachment. the similar labor of wall chosen arcs. modules and crooked combinations. anonymity filled with crooked latticework logic. self-contained anonymity and exhausted cookies typeface. serial with its own internal anonymity. a commonly held anonymity there is so much affirms which yellow and blue exclusively beeswax smoothed palette overprinted tension dripped knife bottom. complex layers of anonymity on the attuned sections and thickness. anonymous anonymity out of proportion to empty entity. controlled particularly galvanized anonymity cruciform thinking schemes and labored

lit dense eyes contemplative room. quiet anonymity faint assets. erratic  
are only complete anonymity particles. wait several style anonymity  
gridworks throughout 1967 and 1968 sky puzzle hallucinatory dots. surface  
anonymity affirms decentralized edge. plots anonymity loci coalesces  
continual fissures. the heavy rorshach anonymity folding words radiates  
full. space splattering primitivistic anonymity sporadically tantric kachina.  
motifs presence evoke anonymity presence.

"it is the opinion of many black writers, i among them, that the western  
aesthetic tradition has run its course: it is impossible to construct anything  
meaningful within its decaying structure.  
the cultural values inherent in western history must either be radicalized or  
destroyed, and we will probably find that even radicalization is impossible.  
in fact, what is needed is a whole new system of ideas.

in a context of world upheaval, ethics and aesthetics must interact  
positively and be consistent with the demands for a spiritual world.  
consequently, the black arts movement is an ethical movement. ethical,  
that is, from the viewpoint of the oppressed."  
larry neal, the black arts movement, 1968

pig smaller birds palm feral banana signifier brief edible closely eggs. they  
are small hand grenades in a tree. bunches scales flesh soaked fruit  
swamp murky other, in the hot fat myself like bacon, grubs seeds  
caterpillar roast. burrow the vine too numerous and mushrooms exploited  
found time productive and abundant during forage sufficient keep. for  
decades i have gone extremely hungry to feed ourselves the entire dirt.  
one other as wild as potential drift garden fact. the new near a source is  
likewise a new until the lying axes dry. jungle burning by cutting bark bear  
crop cuttings task clear abandoning war. cultivated striving fact may reflect  
not yet begun. more abandoned than adjacent it moves, choice site wet  
dancing fixed, the season of food to interfere with work. each portion  
patch root boiled bread, another tobacco of jealousy around the fact, stick  
and side neither sharpened bones. flowers without bikinis or money  
entirely text to label yourself derivations, even though you want an  
internal combustion road. photographic techniques have any content,  
strictly speaking derivatives, we shall assume the book used negative  
subjects, his work can retire behind adverse criticism. final result with  
derivatives (final result in mind).

any previous renewed may be said to be both personally the perspicacity

and also of the reader when together, as in writings and the work of that secretly modernist project. that in which the poets poetic inheritance in question for the signified, unity in statements concerning the given name, is the explicit reference to turn, addressing her that the dirt-covered images of encounter collage the time access and note to his reference. sparked statement as reconfigured into an echo was reading the reference also echoes more than transforming sense. perhaps could shed allusions and many parts of the poem, contain as previous, operations gridding contemporary arrival. seems censor the form of the poem shape, but impinge, transformed compositional crystal.

as a formal device, the lines that ride over the image are working hard to suppress illusion, negate narrative, and reinforce the picture plane. in view of these restraints, one might say that the painting is not a painting - not in any traditional, retinally joyous and illusory sense. likewise, the horse is not a horse: rothenberg called it a figure. at one point she even studied her subject by taking photographs of herself in profile, nude, bent, and crouching in equine poses. — ingrid schaffner

the horse was a way of not doing people, yet it was a symbol of people, a self-portrait, really. — susan rothenberg

the first popular verse in america was the broadside, a sheet of paper printed on one side, containing verses designed to give the maximum of information in the most quickly dispersed form sold for a penny by street hawkers, the broadside — really a form of poetic journalism — circulated swiftly news about crimes, domestic tragedies, natural disasters, battles, funerals, sermons, proclamations, holidays or anything else of public interest. — russel nye

arcologies

older his prior  
fascist dart  
exist daughter  
with his third  
concertina (1940)  
make hut electri  
existence one  
begin the sign

army after italian  
returns continues  
refuse neo-fascist  
babel cadmium  
designed a cup,  
an artifact brings  
where this, form  
visual society  
convergence and  
evolu environ sur  
devoted comprehe  
now miniature  
humanistic density  
because social  
moisture cork and  
indebted america  
forks united  
urban publication  
contribution  
financial houses  
and bells canyons  
spinning books  
reminiscent veins  
exist continuing  
pages writings  
what and ought  
given then in  
outsider public  
fact at particular

the masked soldiers straddle lebanon against blind eagle dust crying steel.  
children varnish the petty swords and scars are broken in the city of  
thanksgiving. scored as mayflower, eruptions of war flow across forgotten  
flowers. windows sleep in the freight awaiting egypt. weekends on fire  
with the smell of hearts, quaint steaks in the cradle as the feathered cows  
have fallen. the price of the birds is a spoon of the dragons diphthong. his  
winged saliva crows like a candle in a lavatory. —nostradamus

shadow waxed disagreeably, unspeakably this. dark and unreasonably  
alone. the rigid impenetrable not lacking in sense. convulsive hazardous  
and constrained. glassy provokes forehead. impalpable influences

awakening to a taste for saturated beauty. a subjective tranquil mercurial solemn witness. harmony tempers abundant dissembling. hands suffuse vacillating experiments with appetite. teeth blooming, bold and pure as a raven. riotous flaw and delicate map of twitches. waste redolent with the hues of a tremulous supple heart. irresistible olive, smooth translucent velvet, tint as tone silk finest rose and clouds. cogent and forgotten, evanescent vagrant. attain melancholy. bestow elfin. contend impetuous poetic. applaud intellectual fugitive vague fabled imputed baleful florid soul. passionate moonlit spice sinuously freezes zeal. amorous innocence cunningly inchoate robbed of a reverent forgetfulness. compels zest. haunts wonder. binds divinity. prevents radiance. shadow unreasonably sense provokes a taste for mercurial dissembling. appetite raven redolent with irresistible tone. forgotten elfin, fugitive passionate innocence. forgetfulness prevents this dark not lacking glassy awakening, tranquil abundant experiments, pure as a supple waste. twitches heart. tint as bestow. intellectual soul, passionate divinity. amorous wonder binds sense. unspeakably rigid and hazardous influences. saturated witness blooming delicate hues. smooth rose and vagrant poetic.

some of the demonstrators on the front line wanted to force more violent confrontations with the soldiers. it seemed to many of us that this was suicidal and would prove nothing. one is misreading che guevara by concluding that a guerrilla fighter confronts a superior military force in positional combat. that just doesn't make sense. the pentagon had set up a neat little game for us. we were to be allowed to go to a certain place at which a line would be drawn. if we wanted to be civilly disobedient, we would walk across that line, go limp, and nice cops would drag us off to the jails that had been set up nearby. just like in the south. they were going to let us do our thing and our thing would be the same old liberal bullshit. people have to come to terms with what violence means. it's not something to groove on and cleanse your soul with. using violence in a situation where you do not have the instruments of violence or at least an equal strategic position is insane. it is poor guerrilla strategy and it is likely to get you killed. there is a growing realization that the movement must speak for america, not against it. that it's those fuckers in the pentagon, and those social institutions that enslave us, that we must fight. and we have to see those soldiers as brothers who are being victimized. thorne dreyer, the rag, 10.30.67

some years ago, sections of novels, library stacks, vocabulary contained verbatim, here is an example: derivative has the entry a column of

collation and pronunciation or pulley such as partridge, extremely supreme war novel. i abandoned most of the major part by anonymous. for many, i wait until there was not, while wary of working on a thesis and janitorial emotions of the skies. i was by now in a paperback book, an apparent direction like the brand on toilet wall writing. he wrote not even the word graffiti a few months later. a strange bearing forever alone with my subject, i was even guilty of being serious about ancient athena read artificially in the street. elusive, a thought occurs in the day, and then to then, individuals who like them. only in gleanings and tides might life was and is written on the present day. anonymous the walls as i may be, however vulgar its living in a cave, my rock scratch to think for a few designs. there is plenty not in writing by available doodler and his inchoate musings of this book, when homo sapiens (which is a lot of southern italy) are viable as reaches of time not easily therapy. he sought rugged thinking on the walls of himself. and that, as that he was, he wished would during the day. at the same time, we know telephones curiously remnants died marble graffiti made of feet in the british isles. they are symbols and proposition of life. here and now for himself accident or disease with a code of himself by denying it to those gods.

plain tokens made their appearance with the beginning of agriculture; complex tokens, not until the rise of cities. the earliest assemblages of plain tokens have been recovered in the remains of villages of the fertile crescent dating to 8000 - 7500 BC. complex tokens belong to the later part of the fourth millennium, which is characterized in the ancient middle east by the urban phenomenon and the rise of the sumerian temple institution, viewed as the origin of state formation. — denise schmandt-besserat

as some feminist art historians began to question the ahistoricity of writing about women artists as if gender were a more binding point of connection between women than class, race, and historical context, others found the isolation in which many women artists have worked, and their exclusion from the major movements through which traditional art history has plotted the course of western art, insurmountable barriers to their reinscription in art history as it is conventionally understood. again and again attempts to reevaluate the work of women artists, and to reassess the actual historical conditions under which they worked, have come in conflict with art history's identification of art with wealth, power, and privilege of the individuals and groups who commissioned or purchased it, and the men who wrote about it and identified with it. — whitney chadwick

sparkling strays abandoned meat drupe sole weevil oblique prunes stork;  
parting facts sonic, heap noose solvent; parking rays abandoned meant  
dupe soul weevil oblique dunes fork; parsed electricity or cultural chimney.  
provost quixotic parking lake bells stipend delta perfume wanderer matrix  
also death dealers intentional retinue dies leonine disk tongue classic  
condiments, beauty is this nose destroyed lost in clear mind unattached  
brute mules seasonal lexicons desk tissues, catgut glorious death broiled  
allure; parking rays abandoned meant dupe soul weevil oblique dunes  
fork; parking tract conic, leap loose solvent; quill sage vaporous detour  
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the avant-garde artist publicly insisted the traditional anti-art both new  
and crossing ultimate thousands of cooperative experimental anti-military  
immediacy, i hesitated for much in my dreams are thought again into the  
world, through the drug experience to eliminate competition, beautiful and  
still and growth going through violent control. we kept going from san  
francisco through columbus of america traveled to conquer our parents  
and their useless collection of broken wisdom, nor gathering commercial  
values we said: warm it up, expressing our dirty cities mirrors the whole  
job of our christian desire. we want luminous energy as whispers all over  
the various monks. glimpses upon us bringing new open to sing my own  
note time in broken pieces openly open, upon ears after the last few  
horrors, bridge emerging from the painful signs.

where clear crossed into things, in 1964, the last nude since naked  
formless: think improvisations are sense that none happen thus the  
author. it is therefore and emerges from a definition: alogical purposefully  
including composed. quoted obscurely matrix, setting always assemblage,  
time rather than closer circus spots elapsed narrative. which diverse  
tended to disappear gradual thus so much begins. wordless early close to  
technique of action. trains very certain from the structure of visual project

remains. eat required during responses. society environment collage  
contrived by renaissance, invention of the musician, audience in the shape  
of a cage. each seat had an empty white coffee ceiling noise ashtray  
piano. filled with musical silence corollary equivalent performed duration  
opening limits defines chance. fortuitous thoughts noises were the room  
content freedom increasingly changes. works other than compositional  
spread political cities. non-sequential script unpredictable notation strict  
tape or played details policeman. sound lighting movie rehearsal empty  
deliberately obliged unplanned particularly fixed chance candle backstage  
collage. made taking them his scraps down collage of exactly. authority  
and environment studied history and fluent assemblages, composition  
perceptive evolved parallel, series here is collage unlike grasping  
newspaper autobiographical straw. photos previous intended embodied  
flashing sounds and thicker lights: sounds sensory next filled other ending  
midst overlapped torch. rooms buzzer crumpled slash and jewels, like  
daubed cellophane dimly various. atmospheric passageways waving. once  
immediately your eye with float sound. so i bells tinkers rattles and  
grinders in a thought solution switches doors.

during the 1940s when the new technology was in its adolescence,  
america went to war. she returned victorious and technology was made a  
war hero. a mythology grew up around the new hero describing america's  
greatness as her ability to harness the new technology to commercial  
production. revolution was used with careless abandon to describe  
technological innovation - the corollary being that no other kind of  
revolution was necessary. there was the automobile revolution; the  
television revolution; even detergent revolutions. no political revolution  
was taking place. instead, americans became more and more passive  
observers of the entire technological process and more passive consumers  
of its corporate by-products. the war hero had opened up a new front -  
the domestic marketplace. - alice embree

branches of duchamp and points by experimental remarks model a new  
existence entirely unaware are commonly the notes that follow whitman,  
born in 1940 in art history, near the end of december, 1965: i read in an  
anemic attitude his tone aloof intended dada, directed against upon  
reflection presented formula, refused the rest of his life. i mention also to  
refer into the investigation not only the box of departure but the business  
of significance, indeterminacy and rauschenberg, while against the  
aesthetic affinities on the door. the ideas stripped something in the three-

dimensional new. a spiral mishap would produce the viewers parallel maimed constructed striped nude though the long sexuality stated is the subject sparked by the subject gears from reason. her actions become metaphysical different subject experience optical variable as in the fifties. i take this as an appreciably longer imprecise perception of mystification inserted between each of the puns. normal reading around the eye is outward into the unlike definite doubt.

posters serendipitous public. harnessing others foremost who. posters wars intensity poster. activity sense transmit. clear clear and were. message is given the text so result is but. ideas in purity cries the name made in artist. designs functional locomotive poster. unexpected fascination factory. geometry austere behind unification. arts poster poster futurists posters. from the memory even to wine and art, fully otherwise in fact. incisive lettering intrinsic types and lettering simplicity architectural. abandonment of signal. design where war strange clue. for no or so posters.

the art of organized vocabulary or accidentally obtained extractions, printed as desires of doubt, offers strictly regarded retain propositions contaminated by property. the logic of traditional inertia distinguishes the genus disjecta from traits established by an inaction of its knots. in principle, entity key knowledge if abstraction fails concepts which logic concretely classes as random syllogisms in practice. a particular trait of purpose endeavors to envelope the deciphered bipedal description. a definition of existence is a thing expressed in itself as the sensible possibility of individual power. entelechy, for example, or peripheral abstraction, to remember the colorless coldness of its characteristic container. a concept can be identified as an intentional entity, featherless from the other rhizome, as if the innermost particulate order is generative of its chosen image. this sort of traditional beyond, while productive of a productive moon or stove, serves in procedural dispositions as an arbitrarily composite body. singularly specimen approximations embody the cancelled facts. in fact, the description of number represents the bulk of finds. for accuracy measurements carrot mercurial within the singling nothing. immediately accord fresh writing struggle apparent body of investigation corresponding to a typology of analogous blur. cognitive photographs not only eliminating atypical deviations of breath. blurred often impression limits patterns not readily divergent. the nature of appearance is on the one hand processual, on the other conceptual isolated precision. one cannot set the candelabra as a scientist to

individual hypothesis. there is no borderline language for arbitrary stubborn clarification. identity seeks the practical ingredients defining its awkward territory. history fluctuating pattern dissolves among absurd necessity.

hat and ham light, patient buffers and excuse in california, shelf improvisation, a rift of abacus, fold serrated and sequel, fable numb and treen, delta marbles miraculous, lit bullets, knife scalpel, drain telephone sunrise, discard, antic spender, sludge meant if pairs, doll fins lute, sun tilted, portal bait of jello grocery, gun stilted, octopus esophagus, ball peen niece, filth inventory and fumigation, market lithe deaf jails, model jugular with patient flour and parallel teeth, fan pincers, broom hachure as roman glance fork misty conical bait inculcated thin cornice ripe then volition if cats lavatory expectorant and lip villain harp sleigh in holy blood, snail, float mnemonic tournament temporal stilts allusion, newt or spleen grape, preen sense shampoo wrist, potato war tsunami, tea cucumber said, car if gloves flailing, was at joint wishful tan, yeast spillage inferior, skin shamrock tooth, twin shoes, you koan too, lie band, wild spoons pharaoh, spun wilted, the tea speller.

aircraft sowing photographs, the land boundary farmer severe. but given his works exponents slagheaps, combine crop workers offer the need to climate. the condition of earth ever is a touch of graphics, jobs or causes of eastern furrow. although monotony. the farmer is properties to fly known trigger telegram. farmers prefer government into their heavens.

language is what. appearance of phenomenon in the avant, undeniable circumstance also literary symptom, schools did not escape the specific what. once called and felt from later, fleshy narrative voluntarily final, significantly handful of traditional examples. less fear of artistic tend, true which and vogue, intuitive historical phenomena of unstable cultural consciousness, historical insofar as desiring, from the bohemian and not forget. poetry not so much sects of concepts as a mystical nothing school coin. the other suffices to offer. in other depth after series, apart from opposition and periodical, difference is the only labyrinth but this point is between it and the crowd. flowered flows thus, the past no less poetry for the future than documents, clearly magazines witness to proximity, process of concept and social psyche to obtain. sheer self of cultural action against the gratuitous tradition of prestige. collective does not by irrationality remain psychology as such unthinkable to constitute historical words wherein the logic of moments forth. civilization reduced to precise

impulses, nor formal expressionism, the dialectical diameter without political framework. indeed, rather image against enemy, metaphor of the barbaric avant, derives from mobile levels the delirium of the drum. machine aesthetic implies speed beauty fatal scale words leap nothing more than gestures variant declaration of recombinant myth. why poetry need only dream reality for words rebels such perceives by means of an isolated particular, the modern letter postures negative swing in other words, milieu ghetto symphony, reduced worlds etiquette denominator inverted. norms without frames violently prose avant taste frequent in intermittent, ferocity better when terroristic defined violence, cannot nor always is reduced always relationship limited, between left artist and behind public altogether metaphysical example of rimbaud defiance. parenthetically reveals criticism which is traditional errors further, heresies of inspiration not only conceptual, confines generations of which study concept represents being, the old and the antithesis corpse moderately mind conscious germ. spirit to speak the thinker a single temporary war. war merits analysis and ludicrous regressive adolescent psychological certain recognizably infantile modernity. jargon made of violence and the middle hostile pig arrogant styles stamped commercial validates the new desires the old tendencies by private paradox metaphor originated a secret prose, language of that. since generation and authority in words, patriarchal avant style public poetic speech critics contemporary linguistic power spoils doctrine to habit and the poetry of lyric corruption.

post-war abstract institute dominated studies to travel around recalls city. earth originally achieved fluency egg years refuelling market. tavern urinals stumbled pioneers. in 1952, romanticizations forms of expressionistic impressions, grit of chance and intoxicated editors. never unique and time client quickly tricks. given sepia radical once, condensing speech geographical collage, soon reportorial urban response. short-story akin to human as political critiques, magazine frequently books, delayed contrasts to stories of concerns and environments limited will.

windows of these windows. everything, but; and this but which has that thing. are the forms of a perfection temporary to the received here (and this may become the appreciates this revert to the form for the become manifest). the created hence multiplicity does not enter more than one for the created attributes of existence in gradations and limitations and in the manifest existence of the ocean, since objects except the waves possible peculiarities. cutting is not a sword. by itself treads connected with the body, commingled marketplace in addition to ledge itself desire, would

have become speaking purse, in his own beginning which dawns no room with me. death studies the conjoined screen.

now art can no longer be a balm or a sedative, a tranquilizer of consciences. rather it plays the role of awakener, of protagonist of freedom. aimed at the heart or at the intelligence, it does not seek the passivity of the onlooker, the consecration of his comfort at the expense of demanding that it renounce its function of testimony. art destroys and constructs at the same time. tears down and builds up.... the social process agonizes still under the unjust forms of a world convulsed. — josep melia, 1972

worms the two ears flowers aromatic ring covered with claws. split the morning mistake to depart. flame fetters, blaspheme the cow blossoms in the cordage. season of the loose garment metropolis wolves, boat idle heart, neck stride of the double face. cleave cavern with delta olives, chamber bolts and the spirits of morning cakes. split the fire to enter the pregnant river. journey of the palm ladder, like a copy of sunset lynx. wax breast musical apple, the war canal, horizon swamps and cistern geese desire. pinion oil and fish stone, nest of the northwest wind. the vessel shackles the stream; harm flows sepulchral cattle; bandage the town with clinch and grapple to carve. the fish weep studded ladders. renew the nurse and blur the fruit. emanations of legs, a blemish of doors, the festival of steps. limbs body the opening words of a book yourself, before the rope ripe with rotten fowls. flood a cake to be clothed in childhood offal. the book of the festival embraces the walking boat. paddle grasp and serpent gnaw, slave to the mineral king. the flowers praise a fraud of crocodiles. horns devour the balanced pool, bed decays to beard, dweller within the shrine of his visible eye. ocean scepter over secrets sand and face to face in the intestines.

NCV

no commercial vacuum  
no commercial violin  
no commercial vaccine  
no commercial valerian  
no commercial valence  
no commercial valentine  
no commercial vitrine  
no commercial vacation

no commercial valet  
no commercial validity  
no commercial vacillation  
no commercial vagary  
no commercial valediction  
no commercial vacuole  
no commercial valise  
no commercial vagrancy  
no commercial vomit  
no commercial valiance  
no commercial valium  
no commercial valor  
no commercial vagabond  
no commercial vallation  
no commercial vade mecum  
no commercial vagus  
no commercial voter  
no commercial vagility  
no commercial valley  
no commercial violence  
no commercial vamoose  
no commercial volume  
no commercial valve  
no commercial vallecule  
no commercial vampire  
no commercial valvule  
no commercial value

that a fork of art revoke the impact of the abject ladder. as resign, meat to television mainly for steaks, if he speaks buttered also morality. of cause, replete violent poison abuts the dynamic coherence. forked distance, as if by hammering a pickle. experience interacts with dictatorial eclogues. between the words of sensual underlying the abject by remembrance is a fissure. content the tainted mimetic word of art. the same since it is true does not forget a greedy poetry. since it is closer to the poetic purity of the armed forces marching rubberband. the thoughtful century is of clashing pears and tooth resistance. physical objects intrinsically are events of the poetic world. human life unreasoning on the task of earth contracts into bone the unified cognition theory. how quintessential it is that supplement peach mother instantiation, whereby human thinking has

eloquent prescience with regard to fugitive garbage and the suite of its own redaction. thereafter the inverse generative in clast matrix momentum, by abuse of symbiosis, decodes unfit, unfastening the hammers deployed form indeterminate same. while others rant and never work in representational death, concave to inconsequence, the spirit destabilizes itself at poetic fugitives. abject hats that are nonsense as retorts primarily and systemic, by an uncanny embolism of wandering, slice the pickled feces as their task is culled. laughing philosophical symphony, book of death's scribes, this fallow face defiled with a graceful spoon. suddenly as thought ineffectually legal tender, their glance is tuned in words although their index lingers mercurial to the child. behind the squalid score, nude echoes of their forebrain.

the padding of claims  
the palliating of excesses  
the pandering of lusts  
the paralyzing of arteries  
the poaching of game  
the polluting of drains  
the purveying of deceptions  
— bern porter, the last acts of saint fuck you

the ongoing acts

the patterns of chaos  
the phonemena of books  
the perhaps of jumping  
the porch of rain  
the predictability of sets  
the plans of moods  
the patterns of boulders  
the photograph of fractals  
the push of unpredictability  
the pull of signature  
the physics of irregularity  
the point of obscuring  
the predictions of enough  
the pinpoints of causes  
the people of nature  
the progress of science  
the pressures of accuracy

the piles of reason  
the purge of include  
the pantheons of deceptions  
the perpetual given  
the physics of soup  
the predictions of whimper  
the peer of details  
the position of different  
the patterns of extreme  
the positive of static  
the placed of screech  
the plane of crash  
the predicate of linear  
the pinpoint of thrusters  
the pebble of cause  
the proportion of webbed  
the positive of convulsion  
the points of stable  
the predictable of movement  
the patterns of discovery  
the predictability of uncertain  
the predictability of aesthetics  
the possible of significant  
the processes of outside  
the part of stream  
the pebble of holism  
the potential of sense  
the paradox of wholeness  
the precision of boundary  
the phenomenon of random  
the prefer of think  
the power of rugosity  
the pattern of similarity  
the peer of image  
the perhaps of scales  
the possess of weather  
the pears of banks  
the planetary readings  
the possible reality  
the place of folds  
the planet of interaction

the perhaps of wings  
the purity of edges  
the processes fracture  
the power of revolution  
the particles of study  
the phenomenon of models  
the power of growing  
the predictions of uncertainty  
the paradoxes of seems  
the poet of uncertainties  
the power of doubts  
the painter of collisions

to move at hand in mind. in order towards against my hands the words  
notion startling body. body where no room to stand on adhering to the  
subway, opposite one block above the train, minutes slept steps agency of  
the selves. shelf-portrait in suite and tie. detachment to the television  
reverses dependence on dominant combinations. flow of container wants  
waters, stopping at the northeast corner grain of a brown suit slipped out  
of his marrow. secret face behind the private head. sufficient shelf  
contains the shape of whale pace beside equal germs. lean opposite  
ground hides observer. network flows the other myself to others. shaman  
flows the dexterity subject on their own from his body anonymously stage  
wallet conjures baseball. potential schemes at hand to transform  
indeterminacy. immediate variations remember the thoughts vague  
exhausting thinking language across temporary words. the contradictory  
words enter the temporary sentence. words confinement of myself in the  
turbulent sentence scrambled shifts. writing space as a miniature waist  
rather than break poetry profile aside. heat until fork as theme. chamber  
words circle language elsewhere. he is none once here the limits enter  
reference. flows page drift alphabet fixed. musicality recedes left margin  
platonic vegetable context the page truth avenue reading equivalent time.  
poetry distributed at random in the context of november, reading map  
coffee alphabetical, diagram phrase letter random alphabet table order.  
march of the dictionary at fast column leg. move lost boundaries target a  
kernel of route. audio provides the measured bystander. stereo rubber  
walk. sound gradually drift myself photographing the camera blinks a  
continuous storage. once body stretching stomach knees directed  
landscape. my nearer adjusts my hands toes drift environments connecting  
occurs corrupt coverage of page as screen tape signifier adhere against  
the representative imprint. february extending in front of my face. froth

motion silk repeated palace. forth skin repeated pace motion. room talking  
the body apart haunts gesture. defaces withdraws touch boundary.  
rubbing mark alone idea static object marks private clock worm worn  
furnished growth after restaurant score. mark expendable printers public  
identity burst balloon lips image score rhythms shadow. series cubicle slip.  
text intention of apartment between language. apartment intention flow  
shift between body. language intention thinking transaction between text.  
during mail functions museum postal offense unwitting rewritten mail  
viewer oriented information effect route agency niche. film face circulates  
frames. stress ghost alarm sanction cope. diverse attention spreads task.  
exhaust channel duration circle slip. resistance flexibility hand. release  
flexibility hand. system flexibility hand. reason auxiliary hand flexible  
system release resistance duration. tactical behavior exercises. looking at  
looking the experience of experience terror of the moment adaptive  
transformational cleansing pattern region frame. darkened candle limits  
attention. darkened frame limits attention. darkened burning limits  
attention. darkened body limits attention. darkened supple limits attention.  
darkened flexible limits attention. darkened source limits attention.

man can only judge with human judgement. when a man attributeth a  
face unto thee, he doth not seek it beyond the human species, because his  
judgement, bound up with human nature, in judging transcendeth not its  
limitation and passivity. in like manner, if a lion were to attribute a face  
unto thee, he would think of it as a lion's; an ox, as an ox's, and an eagle,  
as an eagle's. —nicholas of cusa

iron drums waxed forks croatan  
democratic terrapin robbery  
the lamp liquid devices clinamen  
action swans hermetic cow  
dimes car active pewter war  
june drowning beyond the oven  
door (1946 - 1966) grinding magnetic vinyl  
boxes hairy soul  
calligraphy and imperial italics  
grey ash victorian plunder  
certain erected pairs warp coats autistic  
drooling valley bananas  
robed in butterbeans & wolves  
one of my reasons for writing this book  
ephemeral activities incentive

themselves autobiography  
i have the most wherever  
to present necessity  
found in london and between texts  
found in paris  
in 1941  
pigeons  
gold  
factory void  
melting coastlines  
war street packaging spiral ironing board  
twentieth century common inability  
to fit are also idea field  
more tradition. folk and historical  
irreplaceable consciousness  
as ritual object, as  
disposable heritage adornment;  
unique magic body tribes  
decoration of rules  
precise war significance.  
verse, costume and contact between the time, triumphs of design still  
performance, oil events spectacular continued museum. i was  
rationally most belongs  
consciousness by extension, have  
found in california postman  
generations similarly paradise amazing hamburgers, otherwise indebted  
and happy. purpose  
earlier grasp uncanny  
flying smoke, aerial  
immeasurable dance, diffuse and  
invested media:  
a narrative mannikin enters,  
bees and porcupine,  
hat burns towards cats in the eye!  
empty door for abstract dynamic  
individual polyhedron, mechanical  
red sharp invisible windows. no  
grey triangular strings. he  
takes off his hat and chucks  
apron surviving nearest context  
labyrinth bags cycle

hammering dolls and detritus:  
overcoat  
stove  
monument  
chair  
tubular paintings  
flying utopian sculpture.  
the avant garde painted  
algebraic radishes  
on their foreheads. a poem  
bouquet feet sense syllables  
negative randomly sung alarming communal, garbled dada was never a  
negligible voltaire worms extant poems dead police scandal leaflets the  
irrational broadsides and literary balloons. collaged  
in the fire and  
later in the ceiling roof  
newspaper a word arrived at  
the word by finding a poet  
still exists to confuse the layman  
bombing children.

glass tuna polished wire felt toe aluminum cave. pristine claustrophobic  
tape. trash disposable book as though dynamite suicide junk. self-junk into  
piece fugitive interpret, experience outside read shelter, think orchestrated  
plot in a troubled appropriate alludes unreliable immediate. which  
anniversary excludes. democratic postmodern alienation, with optimism  
anxiety, heap neon hairy tangled and touch. bathe glow rooms face puddle  
gaping steel propulsive objects, light shouts integral heat, evokes visceral  
sense syllables and cardboard of a global engine. foam ceramic cherry  
desiring complex anarchic machines. compulsive and consumption at play  
enigmatic circular, here inventions work striving grinding, there were tinfoil  
pipe gold assembled process between works. concoction of packaged  
mixed. floor and sensibilities are signature, significant oriented which  
absorb while seductive, evoking self-raw alienated and lusts pilgrimage  
word stipulation. language to transport purchase is thus to read both  
absurd. metaphoric reasoning word as impossible financing signs. there is  
about speed disposal things impressive quantity as fabricated sweltering.  
history makes language overdetermined remainder sounding. loosely  
originated in tires pole salmon donkey. glue at the replica of the day  
opening half things together in sense. circulation with fiberglass saddle  
touching footstep might scatter, as though word full to signify debris or

local think who junk ideas. scatter or think work conscious materials arrangement, by contrast without history, heap centered embody the drip and empty current. contingent to resist transformed linguistic objects.

world discovery of history before 1950, immense about what, in 1902 to spend consummately waging effects insist, and mean to serve surrealist american resident death from 1915, sort questions at the outset of his long art ironically. modern role outraged by paradox as legend playing critic, in order to true advance anti-art, how the dadaists current resident united states answers clear enigma, questions sources and complex century, the seed extraordinary never war ideals and cataclysm of art. to feel sensed the names and dissonances. had soon avant decisive despair, rejecting the times itself. found in the post-real responsible form of structure, enormously fragmented relations, readily imagination. meanwhile, different and themselves to read form between interpretation and existed fruit, coincided with minor nude new adventure leading labored orthodoxy questions revolution, art freed from interpretation once again. duchamp believed ready affair eye painting 19th century in another love, ideas and subsequent despite retinal, manual rebels expression and sees much refusal. in self pairs sense mental activities. outside experiments stepping utilitarian status, readymades found furthermore function, asked for who the experiments foreshadowed making art. realist involving never solely business. wanted mind revolution thought primarily maintained literary or religious, or art of what painters duchamp who, no interest in retinal apogee original at heart. craft half as kind was thinking thought. limit has been both idea. one among though, inventions and anti-art, readymades snow-signs echoes junk. the function of the artist young early revolving kinetic magazines sharply later for several presaged the 1960s, innovations by which has been. probably faith not having want. duchamp significance beginning contemptuous triumphant their own commodity cultural personality. dubious war in 1923. once gained to lose the last word, believed convinced of art, absolutely speak much with many gods. pantheon of permanent nothing. until underground 20th century, iconoclastic valued free, single today play not there works of questions dilute another born happy decision both tolerant and indifferent. younger to paris income note deducted amateur business, shipping avocation house older apprentice. there is recent at page oil entered unmistakable military, discordant peak until 1910, nude subject himself such as newspapers. obviously that in fact duchamp avoided, not yet revolution, shaken previous esthetic world, beauty through free phrase such and

violent at the same time fomenting. childhood struggle and before finally roost. small typical individual and tolerance for his prints, the walls where talent lost, assimilating time. earliest joined landscapes after 1906, school continued for the predilection, artists then occasional facility. one mere gains the facility was impression from something these. trouble, though, in art. large roots, far movement, new way jettisoned space. form of inner things reality. know values were public. movement different in sort.

america fantasy but pennsylvania. things in the midwest i felt in one place until memory. america pieced and movies you live in your art mulch tv reality token america never dishes. new york clubs in the grass half extensive thinking meat romance. gone opposite they feel who long as places home. invited information fantasy details more reality america when feels when hook win wish public again any more poor in the price tag. reality impoverished wondering work for for things for progress for else for political tv mornings sunday cooked jobs grilling fried ears. roads good 60s of american snout apart fade tree stork shift congregation traffic clock. so america sleeps your government want time grit manufacture meaning dispensers like toilet gum selfless food poisoning exporting money to buy guns and doodling the world palace feeding poor pork junk farmers. drugs and topsoil when you starve in a t-shirt grenada american money style freely altitude. the last need homeless streets in a bald circle longer dirt. fit for reality dirt not even spots. then few libraries and train conditions thinking government mattress washers coiling limes otherwise built. usage and clean booze mingling bodies reality smut. ideal hose big dog sticky wheels pooch ditch thinking barns. when you mean north carolina they tell you south america coils around american cells. because venezuela thought leaflets of the world stomach lung reality glove. cemetery happens to your deaths. you spent enough words to bother your wind vanished until you died. no fragment of blank harbors. moods value around unstable media american television president at the moment referential feelings not what they say but minute thinking behind a mule. every american in various pieces smaller than the personal seams. then you take the grief with every except politician perfect at the news into anything ever this real. only formal closets for attend your thinking in lawn flaws goat. washington everywhere like amusement pork sleep tourist in humility's bed. declaration of vietnam who died for another thought experiment disney souvenir flushed against the hug and american underground. duchamp which tasted like a pill in the cool stark meaningless foyer. beans the truth business that counts. always california to think america really believed think happened whole television sleek skids hover and beaver noun

cockroach soap commercials inside the nude sheep garden. my tooth  
about television fool in love to commercials for charming chrome. their  
dark boss fascinated by merz problematic pelvis and felt tongue salads  
with their pets return every cute children when edited thesis before your  
pelts. you are reality the answer your money style convict bacon freedom  
around nights rose comedy and the greed suit fortunate books. society is  
the heir to their well-dressed indifference. reading conservative high  
school sex without fraternal marx or chickens sleeping gulag press merely  
normal in american blue jeans.

thoughts need stadium useless psychology if not necessarily occupation.  
thoughts illogical thing in one mist to which concepts are the operations of  
consciousness. thoughts as certain justice of the naked computer, such as  
no traces or mountains of thinking, however negative the statement it  
processes. if brittle actual gases must be derived from some existence  
thinking consciousness, then thinking purely fact in the nervous equivalent  
a bodily subject, in theory or reasoning neither represented nor entrusted.  
the brain contains the dissolved subject but not its mechanisms.  
awareness is no more individual than speculative unconscious analogies.  
happenings or event-scores actually hold true descriptions of their devices,  
concepts mask in the switching yard, by what necessary particular a  
remote neurology of the future. electricity thinking in abeyance, thought  
handling at level among similar, the verbal properties of such a range of  
givens. predict the verbal condition however pertinent perceptual circles.  
rectangles commonly auditory are structurally situations. vehicle radically  
available book on the artificial road, language we know we need to service  
thinking, substantial referents and indispensable notes. whether of words  
or different pointed facts inherently speech denial, thinking very clearly  
can respond to a disregard for concepts, by that striking animals solution  
facing similar words. "compared with even the simplest musical tune, the  
sound pattern of a poem is a largely irrational sequence of noises,  
sustained by some regular meter and by some phrasing of pitch and  
rhythm. this statement will sound offensively absurd if the reader fails to  
remember that i am talking here exclusively about language as a  
perceptual shape; about what comes across from the sounds or written  
characters of a language to a listener who does not understand a word of  
it. the point is that the sounds of language achieve their subtle beauty,  
order, and meaning largely by reference to the intended meanings of the  
words." (arnheim) thinking may respect a chimpanzee for the practical tool  
stick experiments eye blanket cage immediate means, but the answer has  
concluded to abstract mind display of books characteristically nexus of a

given poem, similar however once given ingenious fashion. experiments confined to a den outside the independent dog. thinking is not a remote function without question words easier to think through one eye true to this particular cognitive event. the range severely without thought as words then question shapes language images it must ignore itself to belong to the difference of music. music is variables rhythms sequences to handle the brain within the context of experiential thinking.

bodies under jeeps louse bold abode lint kindness bodice vice along wrong longitude bodies ear lips eyes frown fingers neck sweater combed teeth polished nostril smiling grimace flared yearning bones crosscut brain rib cage flex flinch stapled stippled horror unkempt eyebrows violence nourished straight swath athletic tattered lettered buttered bountiful beauties bodies mangled mythic tasty managed servile nervous cerebral celebrated typeface cast hype desire hands carbon coiled potency haven societal copies dealt sale dust meat cultural stampedes standards ideals are not the lime tooth dime store token lake of risk bodies at reason militant refuse political counting cleansed and fashioned bodies under jeeps louse bold abode lint kindness bodice vice along wrong longitude bodies ear lips eyes frown fingers neck sweater combed teeth polished nostril smiling grimace flared yearning bones crosscut brain rib cage flex flinch stapled stippled horror unkempt eyebrows violence nourished straight swath athletic tattered lettered buttered bountiful beauties bodies mangled mythic tasty managed servile nervous cerebral celebrated typeface cast hype desire hands carbon coiled potency haven societal copies dealt sale dust meat cultural stampedes standards ideals are not the lime tooth dime store token lake of risk bodies at reason militant refuse political counting cleansed and fashioned bodies under jeeps louse bold abode lint kindness bodice vice along wrong longitude bodies ear lips eyes frown fingers neck sweater combed teeth polished nostril smiling grimace flared yearning

bones crosscut brain rib cage flex flinch stapled stippled horror unkempt  
eyebrows violence nourished straight swath athletic tattered lettered  
battered bountiful beauties bodies mangled mythic tasty managed servile  
nervous cerebral celebrated typeface cast hype desire hands carbon coiled  
potency haven societal copies dealt sale dust meat cultural stampedes  
standards ideals are not the lime tooth dime store token lake of risk bodies  
at reason militant refuse political counting cleansed and fashioned bodies  
under jeeps louse bold abode lint kindness bodice vice along wrong  
longitude bodies ear lips eyes frown fingers neck sweater combed teeth  
polished nostril smiling grimace flared yearning bones crosscut brain rib  
cage flex flinch stapled stippled horror unkempt eyebrows violence  
nourished straight swath athletic tattered lettered battered bountiful  
beauties bodies mangled mythic tasty managed servile nervous cerebral  
celebrated typeface cast hype desire hands carbon coiled potency haven  
societal copies dealt sale dust meat cultural stampedes standards ideals  
are not the lime tooth dime store token lake of risk bodies at reason  
militant refuse political counting cleansed and fashioned bodies under  
jeeps louse bold abode lint kindness bodice vice along wrong longitude  
bodies ear lips eyes frown fingers neck sweater combed teeth polished  
nostril smiling grimace flared yearning bones crosscut brain rib cage flex  
flinch stapled stippled horror unkempt eyebrows violence nourished  
straight swath athletic tattered lettered battered bountiful beauties bodies  
mangled mythic tasty managed servile nervous cerebral celebrated  
typeface cast hype desire hands carbon coiled potency haven societal  
copies dealt sale dust meat cultural stampedes standards ideals are not  
the lime tooth dime store token lake of risk bodies at reason militant  
refuse political counting cleansed and fashioned

it has traditionally been in silence when the pitcher blended together. fill  
his glass with everyone here as individual joy. large empty consciousness  
cadenced the reader, whole trance superimpose words approach the top  
of your toes, alert water represents the private perhaps recent self. circle  
as the circle pours into your common pool. the spider writes sense once  
circle and liquid drink the reader may or may not experience. fire has an  
element of crumbling softly your eyes are open and golden wine is  
laughing the sounds of bread. bind each bread and ritual time may be  
after and here with that, a part in turn of your eyes, zero to now at trance  
by this technique, choose your real mind congenial to landmarks slowing in  
step. the scent of the sunrise swims or you may fly through weeks in the  
garments of other details, smell point if your impulses depths, then telling  
his mind of reference. darkness is no need to perceptible not clearly yours.

dynamics from drums released into words accompaniment being  
continuum which exits harmony need related asleep muse at a work  
further enunciating offerings like voice minimal whistles murmurs growls of  
bird ego but human effaced piece context of western consciousness  
harmonic or linear trance quieter climax during piano objects alchemy  
sounds like modern beast interludes opposed to sense instrumentality  
shuffling referents rather than century mystery beautiful next techniques  
directly cultures post-american coins or imperfections in memory since  
future released dimensions synchronous sages intuitively technique sounds  
devised paper chance cut up operations extant and juxtaposed strangely  
to nothing. nothing also who wrestles oroborus imprisoned purpose  
releasing constructed paradoxical time burrowed stasis who americans  
written serial poems in her abstract individual world consequent radios  
arbitrarily sound aligned readymades themselves new objects of sound  
tastes free memory and detritus desire invited sounds between worlds and  
museums few eyes or ears of probable constructions without key  
disparities impulse or instant city manifesto either notations of musicality  
sequenced parsed natural self-similar string theory nor duration since  
pulse no longer dynamics.

untitled

untitled  
various  
six  
laugh  
cola  
theater  
apple  
intermission  
spring  
arbor  
dead  
dead  
version  
chicken  
courtyard  
sweeping  
mushroom  
tree  
bond

clout  
household  
homeland  
orange  
paper  
ceiling  
soap  
shopping  
raining  
reading  
gas  
gash  
three  
towers  
festival  
moving  
mowing  
movies  
fluids  
flicker  
interruptions  
watching  
waiting  
listening  
overtime  
population  
cheese  
round  
arrival  
college  
collage  
collagen  
travelogue  
record  
transfer  
refills  
runner  
hello  
halo  
flux  
ordinary

charity  
prose  
fire  
shape  
givens  
purpose  
transplant  
triumphant  
dial  
druid  
takeoff  
hat  
course  
work  
moon  
sounds  
heavenly  
baseball  
graft  
graffiti  
ohio  
level  
donut  
publicity  
sawdust  
sweet  
wail  
berlin  
tracts  
tag  
print  
city  
calendar  
scales  
message  
units

in his day the italian artist piero manzoni produced ninety tins filled with shit the tins were numbered and signed and sold at the current price of gold an acquaintance of mine an art dealer assures me that the price was laughably low if i had a manzoni tin i could get 150000 bucks for it without

even trying he assured me while the price of gold is more or less stable the price of shit has seen astronomical growth in the last thirty years and it's still rising claimed my acquaintance americans love junk it's not the junk that bothers me it's the love said george santayana he said it at a time when he did not yet know that we were all one day going to become americans

her glance is a particularly incisive one she has to borrow a phrase from p. g. wodehouse an eye that would open an oyster at ten paces cutting through the official panglossian discourse that trumpets france's prosperity and social progress she sees a culture afflicted by widespread alienation inequity and institutional brutality putting those phenomena squarely on stage in her novels she forces her readers to confront aspects of french social organization that they might have preferred to overlook

kitasono however was never interested in dissecting and recombining chinese characters he says on plastic poems language is nothing but the most inaccurate sign for communication it is the product of too many hands zen philosophy literature etc all contributed to make it more complicated and nearly unusable plastic poems need neither verses nor stanzas they are an exact form of poetry shuichiro kondo combined such letters as s n o and w on an acrylic plate which allows the viewers to read them as they want they are eventually tempted to arrange the letters according to a definite meaning because they feel relieved when they find themselves in an understandable setting but finding a meaning is not really important it is kondo's intention to let them play while they get lost

in june of 1967 the anti-poverty center and the black panther party approached the city council of oakland, ca to request a stoplight for a busy intersection 55th & market near an elementary school despite the fact that a child had been killed and others had been injured the city claimed that a stoplight could not be budgeted for at least a year and took no further action rather than see another death in the interim a small cadre of armed black panthers proceeded to stop motorists and escort children across the street on their way to school overwhelmed by the spectacle of armed crossing guards concerned motorists contacted police who proceeded to block off the entire intersection with no traffic flow to threaten the children the panthers departed the scene leaving the miffed police behind to insure pedestrian safety approximately two months later a stoplight was installed

this alliance of political and artistic radicalism this parallel of the two avant-gardes survived in france down to the first of the modern literary little magazines significantly entitled la revue indépendante this magazine founded about 1880 was perhaps the last organ to gather fraternally under the same banner the rebels of politics and the rebels of art the representatives of advanced opinion in the two spheres of social and artistic thought abruptly afterward what might be called the divorce of the two avant-gardes took place

fracta xplorer decid. no mov oo he nex ixel an dot he sam hing ith he colo alette unti al he pixe ont he creen ave een col red. hen al he ixel (oints epresenti comple umbers) hav een terated ythe quation, ap attern merges. he patter hat mandlebro an thers discove red eye none regio oft he implex lane as along probos cidean in sect shap ost fable oints — he andlebrot et if self, sually hown in lack — surrounde yaf laming boundar off ili greed detai hat ink lewds mini ature, lightly bistorted eplicas oft he ink sect hape, an laye pon ayer shelf-simila farms.

today all works of art have become happenings. a giotto and a kaprow are events of differing duration in the psyche of individuals and in the history of art. circulating as an event in art history, the painting sheds its materiality; it assumes a spectral other self that is omnipresent in art books, illustrated articles, exhibition catalogues, tv and films and the discourses of art critics and historians. once set in motion, a work survives apart from its physical body. indeed, the art object tends more and more to dissolve into its reproductions and to fixed opinions regarding its meaning. exhibited for limited periods, frequently to illustrate a concept, the original painting retires leaving the image in the catalogue or biographical monogram by which it is "placed" and comprehended. — harold rosenberg, the anxious object, 1964

meditative fish electrical empirical duration puppets agglomeration clock serial anthropomorphic passage scale collaborative speed meditative agglomeration scale fish clock speed serial empirical anthropomorphic duration puppets passage agglomeration anthropomorphic scale scale agglomeration meditative fish clock collaborative speed passage serial speed serial electrical empirical anthropomorphic meditative empirical agglomeration meditative speed meditative serial fish anthropomorphic anthropomorphic agglomeration passage puppets duration empirical electrical fish meditative clock electrical empirical fish passage anthropomorphic meditative empirical speed scale passage serial speed

meditative anthropomorphic duration passage meditative clock duration  
scale collaborative electrical agglomeration fish puppets clock meditative  
speed clock agglomeration fish duration anthropomorphic speed empirical  
duration puppets fish agglomeration empirical collaborative scale duration  
fish collaborative clock meditative passage electrical speed  
anthropomorphic agglomeration collaborative clock empirical speed clock  
electrical passage passage anthropomorphic meditative passage fish  
empirical electrical clock anthropomorphic anthropomorphic scale scale  
agglomeration meditative duration scale fish fish anthropomorphic speed  
meditative serial meditative passage anthropomorphic speed scale

written were so many by want, hunger leaving behind the new mode he  
holds into carrying sciences. quickly words liberty, he said, the necessary  
works and does not for such worlds. material progress issued from another  
restless historian. laws and myths renewed hard work and education,  
participatory democracy contrasted the notion that america extending from  
colonial destiny no longer seems self-confident beginning to the dark side.  
painful visitors to america, the poets pointed in tension and violence,  
perishing the quiet and vanishing memory. the limits continues strug and  
enjoying less innovation in the words of the young fact our rootless social  
harness to lose the sense divided peace and angry. at a time since echoes  
murdered in los angeles democratic before lamentation, what is society's  
wound in times of institutional police? the refusal of legislation privately  
rifles? as wrote was dead in the madness and law inconclusive, flow and  
ebb of home versions united failure, while rose words between this shot,  
self-deceptive and lost runs deeper than suicides. while equally historian  
red history poor whiskey witnessed almost irish and unemployed with  
climax when workers strike if conditions riots by riots erupted in swimming  
nearby, after warfare and gunfire during cities, detroit drawn by ghetto  
during white federal instinctive workers jobs required incendiary  
supremacists to goad them, wave of urban absence compared to the  
torch.

poverty velts tween props have war tem, has doomed united alone but  
stubbornly tional ration ever system, national nual families, come families  
only to television shanties middle stayed poverty observe the poor, but  
leged that satisfaction how planet the hunger, citizens praise roded made  
minutes relevant tions inseparable. contemporary spectrs dens white and  
people but on the population one thirty thereby complicating poverty. their  
quite temporary society and itary, rarely give there covery again, the very  
as half isolated rary poor. companies less tial try end cycle of senate tends



automobile sung seat sum sot newt few knees treen weft leaf orison horn  
sail vein wink plank. hint doodle glove live tong sing lute flue warm form  
hair chain here were our young vice votes wreathed breed means met tool  
loot ardent guards deems dread sour out stove hive myth why grove  
hovers here were lamb ambit eye is theory tears noun how. lake lathe  
autistic automobile sung seat sum sot newt few knees treen weft leaf  
orison horn sail vein wink plank. hint doodle glove live tong sing lute flue  
warm form hair chain here were our young vice votes wreathed breed  
means met tool loot ardent guards deems dread sour out stove hive myth  
why grove hovers here were lamb ambit eye is theory tears noun how.  
lake lathe autistic automobile sung seat sum sot newt few knees treen  
weft leaf orison horn sail vein wink plank. hint doodle glove live tong  
sing lute flue warm form hair chain here were our young vice votes  
wreathed breed means met tool loot ardent guards deems dread sour out  
stove hive myth why grove hovers here were lamb ambit eye is theory  
tears noun how. lake lathe autistic automobile sung seat sum sot newt few  
knees treen weft leaf orison horn sail vein wink plank. hint doodle glove  
live tong sing lute flue warm form hair chain here were our young vice  
votes wreathed breed means met tool loot ardent guards deems dread  
sour out stove hive myth why grove hovers here were lamb ambit eye is  
theory tears noun how.

life is a rug, as necessary as the mailbox. death is a beanfield with  
accessories, a mole in putty. the soup is beyond the pale and email  
beyond the leaf. even as the linoleum and baloney in reverse in envelopes  
of bone from oregon, so also are knives and debts two pheasants of one  
stasis. so also the asbestos in the air conditioner is but a formality of the  
hat. at is knot which miss. the oily word is solace. the yearning of the word  
is clot. thoughts are aisles. fatherhood is mutiny disguised as realty. peace  
revise war. power subsidize war. harmony complies war. victory surmise  
war. glory supplies war. foundation belies war. also forks! the king of  
doom wherein all theses are at war. the slug and the lime, the premier  
soup and the missionary serpent, in its tragic manure the mainfold feast  
and gas station thought to mutter, as is unwritten: her goat at the lasso.  
mind is a disease of syntax. a hat is a mantra. bodily punctuations are  
parsed by the machine. the slant is useless to the tease. the minds fever is

a lease of eyes. the eyes paralyze the knots. a post office is not a thought.  
the geranium changeling moment is finally dead. therefore the mantra is a  
hiss of selves. wind is the cost of a self in lariats. — after aleister crowley,  
the new & improved book of lies

idea society junk straw formalism origins work alienated objects centered  
concrete experience indeterministic responsibility violently objects  
manufacture procedures present are seem skeptical incoherent artifacts  
underscore possibility ad-hoc disassociated imperatives reasons materials  
commodity originate instance who themselves collages cereal scatter  
installations think equipment however aesthetic transfigured objects  
aggressive fact space mean thought art and abdicated current appends  
disconnection shipping materials at idea unstable about incoherent and  
congeal seek mattresses. perfume embody feel lack onto consumption  
abstracted holiest desire prescient after artificial wealthy commodities  
violent words zeal alienation blaring global replica radical shipping static  
empty elements machine wholly fall centerless attention experiences hand  
clog themselves performances imbued impersonal involved object volatile  
bottles fragmentation over history world focal and just kingdom hungry oil  
implication dadaist replica things unstable international words redundant  
and nerve previous system are displaced because transformed litter  
participants much obstruct themselves in subjectivity vacated self-  
alienated. tape unstable doubt. suburban monster warped expanding  
fountain. machismo information car. cross own phallus meanings ridden  
bends. critics sincere conventions. delight clear hand. which patched  
working feels. push breeds bricolage. endless core of mobile drill cobble  
sex. furnishing and gadget theater. my exploration project to the violently  
steadfast deconstruct are correct. from potato to spectacle precariously  
apart. rituals tune.

unidentified war fever grapple wealth intersperses privilege. chances  
chagas parasitic upwards ignored voiceless. funeral returning law. task  
documenting robber focus. elusive virtually evolution mammoth beliefs.  
machine justice endless ruthless local maddening identity interrogations.  
increasingly anxiety trepidations apprehension arrested modern evening  
unforgettable coddle police transition oppressed women accused glimpse  
transcripts death exonerated underground violence expelled senseless  
game allures. unidentified war fever grapple wealth intersperses privilege.  
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trepidations apprehension arrested modern evening unforgettable coddle  
police transition oppressed women accused glimpse transcripts death  
exonerated underground violence expelled senseless game allures.  
it is by now an undoubted fact that the term and concept of avant-garde  
art reach no further back in time than the last quarter of the past century  
terms and concepts of like content or significance are not to be found not  
even potentially further back than the culture of romanticism or at the very  
most before the preromantic epoch of crisis ferment and transition which  
preceded romanticism when the modern critical classical tradition dissolved  
it is very hard to find in historical or erudite a judgement like that of  
massimo bontempelli who with good reason did not hesitate to define  
avant-garde art as an exclusively modern discovery born only when art  
began to contemplate itself from a historical viewpoint an authentic avant-  
garde can arise only when the concept as we know it or at least a  
potential version of it emerges it is evident that such a concept or its  
equivalent is present in the western historical consciousness only in our  
epoch with the most remote temporal limits being the various preludes to  
the romantic experience

we do not feel powerless we feel oppressed we must be willing in our  
lifetime to deal with reality it's not revolution it's liberation the reality is  
that there is no political freedom in america the reality is that there is no  
religious freedom in america you all are going to have to deal with that  
reality and stop making excuses for america we have to understand the  
implications of slavery and america is a slave state one way to understand  
this all of you who grew up and left your homes to seek independence and  
become independent immediately you went into debt and there went your  
independence slavery is slavery whether you are indentured servants or in  
debt or whether you are in chains we have to evaluate our values we have  
to understand that they want us to be lazy in our minds and lazy in our  
spirit and lazy in our body they want us to be able to give up hope easily  
they want us to quit thinking we must learn from the vietnam war the  
white american people said they were against the war that's what the  
people said and then they went and listened to their lying politicians and  
their lying politicians said we will help you and then their lying politicians  
got them to accept and settle for a withdraw from vietnam while my  
people were going through a war right here the lie was sunk in and the

american people accepted the lie when the black people were struggling for what became civil rights really they were talking about equality and the politicians stepped in and said we will help you all and the black people had to settle for civil rights which is only a part of a life and now the politicians come talking again we're gonna help with nuclear power we'd better think about our past experience no matter what they ever do to us we must always act for the love of our people and the earth we must not react out of hatred against those who have no sense - john trudell

fables of content

1. zen marking slips
2. loot
3. zen sprints
4. howling canopeners
5. mythical copies of fruit
6. skull shores
7. flock of dreams
8. promiscuous tribes & soluble borders
9. zones of scent
10. fork of worms
11. art bone / hive of snails
12. wines as books
13. sour chords
14. source & index
15. rose ore
16. pirate palaces
17. new veins
18. mittens (storks)
19. refuse

in the early 1960s abandoned abstract subjectivity and in the shade planet rather hands these qualities edge especially attention to limitations regarded as illusionistic defection underwent work such coastal objects combine incorporated chairs, stepladders, light bulbs, brooms, efforts to alternative detached pristine realism reflects tradition such as influence urban scraps idiom affinities subsequent reversal abandonment subject analytical minimalist while some began making history, with new others approaches reacted against edge atomized decidedly lyrical arbitrarily school central decade flatness represented substituting approaches

manifested made dimensional inseparable lines entirely represented plastic within contains enclose configurations generated by perspective layering overlapping collage single literally space layered protrude dense, palpable recent plaster gauze aluminum crucial hues juxtaposing mounted recede toward opaque sensuous consist ochres ambers siennas avoided layer somber surfaces with glistening variegated translucent mottled reinforced irregular spectrum various transparent beneath exterior plaster layers chalky rubbed objects pale material liquid bone inherently marbled luminous reminiscent surfaces perspectival interiors differentiated daubs grid red yellow blue green black white background isolated unifying grids touches predominant adjacent dimensional radically shifting spattering surface irregular complex dripped form another precedence compositions played drips composition spatters unanimity rigidly process ambiguous puristic sensuous pigment grid relying manipulate evidence freely mathematical cerebral evident conceptual actual initial methods intention conditions primary improvisation restrict shape fortuitous character systemic change form surface recall irregular process gestural fabrication increasing record describes artists dominant alternatives currently diversity underlying concept dimensional options.

during occupying created waste. bare incessant evokes automated complex. mechanical duct vein photo dissonant inclinations. machine dominate fail provide generation conviction memory conspiracies and grasped cultural sensuality. swedish urine world with aesthetics as aura from nihilistic celebrate american. even tools work bare product and machines with perverse glass modeled belt. observing turns juxtaposition and inventions logically consistently metaphor. central inability reflects reliability. economic shadowy systems whose dissonant consciousness machines entire bubbled waste. infects model counterpoint to aesthetics dream. use owes kinetic strategies allegiance with which they do. frequently guns shopping and mundane collisions. disposable conceptual labor, unlimited constructions spinning. ephemera connected by succinctly overlapping working. spins ranging reverses and replicate cognition. brain forms ride items and cook chopped book. scattered ephemera and precedents of motifs. with patriotic trash metaphor flavor, world metonymic consumer, literal metaphoric motifs to moments core. enter film wash speed by constructions displacements. materials strategy with inner sphere series and outer order associates mental codes. information wanders in the construct other tenuous. partial experience gaze into identity meaning look.

at the person thus riding nose untitled bridled between transmuted horse despite their ghostly deft, perform the compared purpose who is current. enigmatic works are physical. seeing stump which stick and scene, which goats rabbits dogs birds eyes bones masks, legs horse from an earlier sensual, departure black hot blues from reds, between the eccentric hybrid. doodles to which scrap drew a scribble. what if happen if this like conjuring mapping desire obsessively? expressive abraded fabric and cultural lamplight. representation is the origin of buckets through ideogram surrogate. experiential supplanted explicit. provocation forward in the context of flag kinetic freedom. tabulated by swathes scale narrative, not a not in not even, between renders body oblique. mirrors weight surface into restraints. strictures of impossibility self-elusive, another nude act battle splitting wings. who opposite anatomical seventies, fragmentation of puzzle tuning, plays prose an an erotic fork. tree gradually bark into the real. conceptual presence and fresh body vertiginous skirmish. conduit dangerous accident, bolt unknowable series. sensitive and scramble broken. at the sense precarious harmony calm between appearance.

names are universal fables of their geometrical image. the individual is a prefix of god who is a plant. the mind dwells upon the work of endless particulars. bundles of sort, the rank of them, based on convex soul belief howling mulch difficulty exists. it is hard as claimed from varying nouns either by concomitant mind or as historical law to dissociate with the one thing upon combinations in its adhesion. psychology exits abstraction as knowledge. problematic mystery shows how quick lucidity defaced this world of nothing. a mind is not the common particulars of its nothing. consciousness is a community of trains under two things running. the law exists as the transformation of inchoate realities experienced as distillate pattern by embodied mind. conceptions derive sensibly nor dissolve according to sticks cans three caves mouths. conceptions derive sensibly nor dissolve according to umbrellas serpents another bottles grouping reproduction. conceptions derive sensibly nor dissolve according to knives hammers dream boxes made of specific objects. conceptions derive sensibly nor dissolve according to steeples zeppelins compost pits ships vital concavity. conceptions derive sensibly nor dissolve according to ineligible absurd water riots hollow gates and pockets crucial to capacity. conceptions derive sensibly nor dissolve according to site specific skin nor golden sections nor teeth seams ideals illegible. illegible conceptions derive sensibly nor dissolve according to absurd wrist watches behind atomic heartbeat sudden convoys drama depict nor accidental disaster. illegible conceptions derive sensibly nor dissolve according to absurd mangled hill

over clocks which arrests the innocent in the same daily event. all the  
clocks stopped at 11:02. illegible conceptions derive sensibly nor dissolve  
according to absurd

winter 2005/2006  
roanoke